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A NEWSPAPER SYMPOSIUM.

A group of articles upon the subject of American Journalism, published in the August "Forum," offers no little food for reflection. The continuous degradation of the American newspaper has long been admitted by all who are competent to express an opinion upon the subject; it would be difficult to-day to find an intelligent and disinterested observer who would make, otherwise than as a hypocritical pretence, the claim that our average newspaper is in any sense a leader of public opinion. Even those who, engaged in the "new journalism," attempt its defence, are growing bold enough to cast off the mask, and cynically to disavow all aims not comprised within such terms as "popularity," "commercial success," and "unprecedented circulation." Most of them are frank enough to admit that these considerations are the only ones to be seriously taken into account, and that the work of newspaper production is, like the work of the dealer in real-estate or of the stock-broker, essentially a form of money-getting.

The fact is, of course, as all persons will admit whose moral perceptions are not hopelessly blunted, that the profession of the journalist carries with it certain inseparable responsibilities, and that to ignore these responsibilities, or to take refuge behind the fact that the law (that excellent but necessarily imperfect rule of conduct) does not enforce them, is simply to set morality at defiance. In all occupations, indeed, there are ethical as well as legal limitations upon freedom of action; but in the professions (and journalism surely ought to be numbered among them) the limitations imposed by ethics are peculiarly obvious and imperative. The aims of the newspaper, from the ethical standpoint, may for convenience be classified under three heads: 1. As a collector of news, pure and simple, its work should be done in the scientific spirit, placing accuracy of statement above all other considerations. 2. In its selection and arrangement of the news thus collected, it should have regard to real rather than sensational values; it should present its facts in their proper perspective (which is still, of course, a very different perspective from that required by permanent history); and it should carefully exclude, or at least minimize to the utmost, those facts which it cannot possibly benefit the public to know, or of which the knowledge is likely to vulgarize popular taste and lower popular standards of morality. 3. In its comment upon the happenings of the day or the week, it is bound to be honest, to stand for well-defined principles, to express the sincere convictions of its intellectual head and of those associated with him in the work.

Judged by these tests (and who, without abandoning the ethical standpoint altogether, will deny their fairness?), there are few newspapers in the country that will not be found wanting. In fact, no serious attempt is likely to be made to defend the American newspaper upon any such grounds as we have presented. The "practical newspaper man" will answer them, and probably think the reply convincing, in some such fashion as follows: Of the first requirement he will say that an inaccurate and distorted report of an occurrence is better than no report at all; that the public must, in any event, be given something to read upon the subject. Of the second requirement he will say that the public must be regaled with reading to its taste, no matter how trivial, how shocking, or how filthy the subject-matter. Of the third requirement he will probably say that the exigencies of partisan journalism are incompatible with sincerity and consistency; or he may be content with the brutal cynicism of the statement that a newspaper proprietor may do what he wishes with his own, making it a weathercock to the shifting winds of ignorant popular opinion or of personal whim — making it even the instrument of his personal prejudices and petty malignities.

Such a reply as the above, of course, begs the ethical question altogether, and leaves the discussion where it started. The magazine symposium to which we have referred in our caption includes among its contributors the editor of the New York "Times," who derides at the outset the notion that newspapers should be conducted with any reference to ethical standards. Yet what would the editor of the "Times" think of the clergyman who should preach a doctrine carefully selected for its paying qualities, or even of the physician who should take up with what he knew to be quackery because he expected from it large financial returns? The newspaper certainly assumes, in its editorial department, the functions of the preacher or of the college professor—in a social sense, even the functions of the medical practitioner; is there any reason why it should be exempt from judgment by the same standards? Yet this is the simple proposition of which the writer in question makes elephantine fun. "Among the mass of newspaper readers," he says, "I do not find any warrant for the assertions made with such flippancy by these reckless critics that newspapers are everywhere regarded as untrustworthy and debasing." Of course not! "The mass of newspaper readers" approve of the paper so carefully adjusted to their tastes, just as the patients of our practitioner of the "new medicine" or the hearers of our preacher of the "new theology" approve of the quackery of which they are the willing dupes. It is the sort of thing they like, and so, with admirable thoughtfulness, it is provided for their delectation.

All that is said by the writer just quoted, beyond the dull trifling that makes up a large part of his article, is reducible to what we may call, for brevity, the counting-room argument; and the force of that argument we admit without cavil. If journalism is to be considered a form of business, and nothing more, then the only proper tests of success are the daily circulation, the number of advertisements, and the annual balance-sheet. Those who consider it a profession, with inherent, peculiar, and far-reaching responsibilities, will prefer the tests that we have already designated, and will be aided in applying them by the two articles, hitherto unmentioned, of the symposium that suggested our present comment. One of these articles, by a New York newspaper writer fo thirteen years' experience, has for its title "Journalism as a Career," and offers a very plain-spoken statement of the conditions of newspaper work in our largest city. "The fundamental principle of metropolitan journalism," says this candid writer, "is to buy white paper at three cents a pound and sell it at ten cents a pound. And in some quarters it does not matter how much the virgin whiteness of the paper is defiled so long as the defilement sells the paper." The writer is not so much concerned with what he casually calls the "perverted ethics" of modern journalism—he seems to take them for granted — as with the life of the newspaper worker. That life, under modern conditions, is one that a dog would hardly envy, so degrading is it, in most cases, to every form of self-respect. The modern newspaper owner is described in a few pointed sentences: "He knows how to buy and sell, whether it be white paper or ink or brains. The fact that he may not know the first rudiments of the English language, that sociology and political science are as incomprehensible to him as the hereafter, does not affect the case at all." "Editorial writers, or critics, or copy-readers, or reporters, are so numerous and so cheap that his whole editorial staff can be changed in a day if he deems it necessary. He despises the literary accomplishments of these men and therefore the men themselves, because he meas-

ures all men by their ability to accumulate money and cannot see advantage in anything not convertible into money." Work in the employ of such a person is necessarily debasing; and we are glad that one of the workers has had the candor to speak his mind openly, and give us this truthful account of the humiliation attendant upon the path of the modern journalist, of the meanness, the sycophancy, and the intellectual dishonesty that are the chief qualifications for his success, and of the peculiar brutality that marks the attitude maintained toward him by his employer.

The writer of the third of our series of articles, also a journalist of long experience, boldly attacks the modern newspaper at the point where its defence is commonly supposed to be the strongest, and asks whether, with all its defects of prejudice and taste, it even succeeds in giving the news. The writer selects for comparison, taking the date at random, a copy of each of the four leading New York papers for Sunday, April 17, 1881, and copies of the same papers for the corresponding date of the present year. He analyzes and classifies their contents, and presents the result in neatly tabulated form. While the aggregate reading matter in the four papers for 1893 is about treble that in the papers twelve years old, it is noticeable that the amount of space devoted to art has fallen from six and a quarter to five and a quarter columns; that religious matter has declined from four and a quarter columns to half a column (in the Sunday papers at that!); and that literature has dropped from forty columns to twenty-five. When we ask what has taken the place of the space thus saved, and what fills the two hundred per cent of additional space, we are answered by the figures for scandals, sports, and gossip. Scandals have gone up from one column to seven and a half; sports from seven columns to fifty; and gossip from four and a half columns to *one hundred and sixteen*. The writer's final comment upon these astonishing figures is thus expressed: "There is a conventional phrase—'a newspaper is the history of the world for a day'—that is more or less believed in. Nothing could be falser than this. Our newspapers do not record the really serious happenings, but only the sensations, the catastrophes of history."

One other point made by the writer of the last-mentioned article demands our attention. In comparing the newspapers of New York with those of Chicago, he distinctly declares for the superior tone and intelligence of the latter. While the former have been undergoing the deterioration set forth by his convincing statistics, the latter "have distinctly improved in a better direction." This approval is, of course, only relative, and implies no claim that "the Chicago papers are models of propriety and good taste." On the contrary, we are told, "they are not even so good as the New York papers of twelve years ago; but they are very much nicer and cleaner than the Chicago papers of that time or than the New York papers of to-day. So, while there has been a distinct deterioration and decadence in the New York newspaper press in the last dozen years, the improvement in Chicago has been steady and noteworthy, and this notwithstanding the introduction and general adoption there of the illustrations that do not illustrate." We are inclined to think that the approval thus expressed and thus carefully qualified is just, and it is noteworthy as the opinion of a New York journalist. Still more noteworthy, perhaps, is the endorsement of this opinion by the New York "Evening Post." This opinion, says the "Post," "we have independent evidence to believe to be well taken. That is, that while New York papers have degenerated, Western papers, particularly Chicago papers, have improved." The man who, more than any other, is responsible for the "new journalism" as it exists in New York was a Westerner who "brought to New York a vulgar standard which was then current and popular in the West, but which the West has since grown ashamed of and tried to improve."

THE EDUCATION CONGRESSES.

To the Education Congresses of the World's Congress Auxiliary were assigned the two weeks beginning July 17. The Congresses of the second week were held under the special auspices of the National Educational Association, but their work, in many of the departments, simply continued the work of the first week, bringing to it the reenforcement of new speakers, and, to a certain extent, of new special subjects for discussion. The work of the first week was organized in thirteen sections, and that of the second in fifteen. With fifteen distinct sections in session at the same time, as was the case during the second week, the individual participant found himself in a state bordering upon distraction. He might easily eliminate from the problem a few sessions of the more special sort, but there still remained a considerable number having nearly or quite equal claims upon his attention. The same complication has made it

impossible for us to present a full report (even had space permitted) of the proceedings of the Congresses; our readers must be content with an account of what took place at the more important of them, and, in some cases, with a list of the more distinguished speakers, and the subjects of their remarks.

The Congress on the subject of General Education held eleven sessions during the two weeks, all but the last three being planned by a committee having Mrs. H. M. Wilmarth as chairman. The subjects under discussion the first week included the following: "Reforms Now Practicable in Secondary Education," "Methods of Teaching Ethics in Schools," "The Education of Girls," and the condition of education in a number of foreign countries, Australia, Iceland, and Turkey. Monday, July 24, brought two very interesting sessions of this Congress, the first of them being given over to a discussion of what the public schools ought to teach. Among the speakers on this subject were Mrs. Marion Foster Washburne, who made a plea for the kindergarten; Colonel Francis W. Parker, who stoutly defended the scientific educational methods called "fads" by the ignorant and indifferent; Mr. Thomas Morgan, who infused an element of socialism into the discussion; and Dr. C. M. Woodward, who argued for manual training. The second of these sessions brought more socialism with Mr. Hamlin Garland, philosophy with the paper sent by Mr. Thomas Davidson, and practicality with General Francis A. Walker, whose address was the feature of the occasion. The session of July 25 discussed Herbartian pedagogics from many points of view, the speakers including Dr. Levi Seeley, of Lake Forest University, Professor Elmer E. Brown, of the University of California, President Charles De Garmo, of Swarthmore College, and Superintendent C. B. Gilbert, of St. Paul. The closing three sessions of this General Congress included addresses by Bishop Samuel Fallows, Dr. S. H. Peabody, Superintendent Albert G. Lane, President W. R. Harper, President James B. Angell, General John Eaton, Dr. William T. Harris, Minister of Education G. W. Ross of Toronto, MM. G. Compayré and Benjamin Buisson, Professor Stephan Wätzoldt, Prince Wolkonsky, Professor Dimscha and M. Kovalevsky, Russian delegates, and a number of others.

Two Congresses on the subject of Psychology were included in the proceedings of the second week. One of them, having for its special subject Experimental Psychology in Education, was organized and presided over by President G. Stanley Hall, of Clark University, and held three sessions, devoting its entire time to the psychology of the child. The reasons for this limitation of field were thus set forth by Dr. Hall: "It has been decided, after much consideration and wide conference, to devote the entire three days to the subject of child study. Within a very few years several societies have been formed for this purpose; several journals have been started; the school children in many cities of this country and Europe have been measured or tested as to the rate of growth of body and muscular and mental power; various classes of defect of sense, limb, mind, character, form of error in school work and of ignorance on entering school, have been tabulated. From these results a new body of literature is being developed, which throws much light upon the controllable causes, whether of excellence or defect, and contains many suggestions on the method and matter of teaching, and promises to show how instruction can be made more effective, as well as to point out the true beginnings of instruction, in the entire group of psychological subjects." Papers were presented by President Hall, Professors G. T. W. Patrick, Earl Barnes, W. L. Bryan, and others. Rational Psychology in Education was the subject of the other Congress of Psychologists, and was presided over by the venerable Dr. James McCosh, whose active participation in the proceedings gave them a peculiar interest. Dr. McCosh read the opening paper at the first of the three sessions, taking for his subject, "Reality: What Place Has It in Philosophy?" The second paper, sent by Professor Josiah Royce, discussed the dependence of psychology upon physiology. The reading of this paper was followed by an interesting discussion, in which Dr. McCosh and Professor Paul Shorey took leading parts. At the other sessions, papers were read by President Schurman, of Cornell University, Dr. A. F. Hewitt, of the Catholic University of America, Professor G. T. Ormond, of Princeton, and Professor Titchener, of Cornell.

The Congress on Higher Education held nine sessions during the two weeks; the first six of which sessions were organized by a committee headed by President Rogers, of the Northwestern University, and Mrs. H. C. Brainard of the University of Chicago. The first session of this Congress was opened, after the preliminary addresses of welcome, by President Angell, of the University of Michigan, who read a paper on "State Universities in the United States." Another paper of interest was by Miss E. P. Hughes, Principal of the Cambridge (England) Training College, on "The Training of University Graduates for the Profession of Teaching." The proceedings of the day following were devoted to education in Germany. A paper presented by Frl. Käthe Schirmacher, of Danzig, gave some "Reasons Why the German Universities Are the Last to Admit Women"; Professor Dittman Finkler, of the University of Bonn, read a paper on the general subject of "The German University"; and a paper sent by Professor Stephen Wätzoldt, of the University of Berlin, had for its title "Schools and Universities in Germany." On Saturday, July 22, the programme included the following speakers and papers: "Latin and Greek as Elements of Secondary and Higher Education Compared with Science and History," by Commissioner of Education William T. Harris; "University Education for Women

in Russia," by Prince Sergius Wolskonsky; "Freedom to Teach," by Mrs. M. F. Crow, of the University of Chicago; "Co-education: Its Advantages and Its Dangers," by Mrs. A. A. F. Johnston, of Oberlin University; "The Balance of Studies in the College Course," by Miss Sarah F. Whiting, of Wellesley College; "The Distinction between College and University Training," by Miss Mary A. Jordan, of Smith College; and "The Relation of the Government of the United States to Higher Education," by the Hon. John W. Hoyt. The four papers first mentioned in this list were, perhaps, the most important, or at least aroused the most evident interest. On Monday, July 24, a number of papers of the highest importance were read. Those particularly deserving of mention are "The Latest Revival of the Study of Politics," by Professor Bernard Moses, of the University of California; "Graduate Work in America," by Professor William Gardner Hale, of the University of Chicago; "University Education in France," by M. Gabriel Compayré, of the Academy of Poitiers; "The Study of Literature in French Universities," by M. André Chervillon, of the University of Lille; "The New Movement in the Italian Universities," by Signora Zampini-Salazar, of Naples; "The Value of a New University," by Professor Earl Barnes, of the Stanford University; and "The School at Athens," by Professor F. E. Woodruff, of Bowdoin College. The programme of this day's proceedings also included an address by Dr. Keane, Chancellor of the Catholic University of America.

The discussion of Higher Education was continued, under the auspices of the National Educational Association, during three highly interesting sessions held on the mornings of July 26, 27, and 28. Professor A. F. West, of Princeton University, acted as secretary of these meetings, and the presiding officers were Presidents Gilman, Angell, and Patton. Discussions rather than set papers were the rule at these sessions. At the first session, the subjects up for consideration were these: How far is it desirable that universities should be of one type? How should we cope with the problem of excessive specialization in university study? To what extent should an antecedent liberal education be required of students of law, medicine, and theology? In what way may professional schools be most advantageously connected with universities and colleges? The first of these discussions was opened by President Kellogg, of the University of California, and the last by President Low, of Columbia College. A paper sent by Professor Allievo, of the University of Turin, opened the second, while the third, which proved the most interesting of all, was opened by Professor Woodrow Wilson, who made a strong plea for the "antecedent liberal education" in all cases. The session of the second day brought the interest of the Congress to its climax. The special question for discussion was the use to be made by colleges of the Arts degree — whether it should continue to stand, as heretofore, for the distinct type of humanistic culture produced by the study of Greek and Latin, or whether it should be converted into an "omnibus" degree to be conferred upon graduates in all departments. Professor Hale opened this discussion with a carefully prepared and logical argument for the former contention, to which President Jordan, of the Stanford University, made an able but somewhat inconclusive reply. Professor Shorey, of the University of Chicago, then took the platform, and made a singularly effective plea for the retention of what has always been, until recently, the accepted meaning of the Arts degree. The trenchant way in which the speaker cleared the whole discussion of the irrelevancies that are always creeping into it and obscuring the real points at issue was particularly satisfying. Another argument for the "omnibus" degree, by Professor T. C. Chamberlain, of the University of Chicago, closed the discussion of this subject. Another subject coming up at the same session was that of the conditions of undergraduate life at the present day as compared with the conditions a generation ago, the discussion to range, as the programme announced, "over the topics of athletics, morals, student organizations, intercollegiate courtesies, and relations of students to instructors." President Raymond, of Wesleyan University, led in this discussion, and took a very optimistic view of the situation. In the comment that followed, a sharp divergence of opinion was manifest, especially as to the influence of college athletics. The Rev. Mr. Payne, of New York, was especially vigorous in his denunciation of the evils attendant upon them, and his view of the matter, although extreme, had considerable support from other speakers.

The closing session of this Congress had for its general theme "the relations of higher education to the advancement of culture, learning, and civilization." Professor West read a paper on "The Evolution of Liberal Education"; this was followed by a discussion of the doctorate in philosophy and of the conditions under which it should be bestowed, and the session closed with addresses by Bishop Keane and President Angell on the relation of our colleges to the advancement of civilization. When we consider the intelligent character of the audiences, the number of distinguished educators participating, and the excellence of the addresses made, we must reckon this Congress on the Higher Education as one of the most marked successes of the Auxiliary scheme.

The University Extension Congress, in charge of a committee having as chairman Professor Nathaniel Butler, Jr., of the University of Chicago, held five sessions, all included within the first week. The first paper read was one sent by Professor James Stuart, of London. It gave a sketch of University Extension in England, and was particularly interesting as coming from the man who, in 1872, really started the movement. Of the other papers, those of especial interest and value were: "A Sketch of the Movement in America," by Miss Katharine

L. Sharp; Dr. R. D. Roberts's paper on "University Credits"; Mr. F. W. Shepardson's paper on "The Traveling Library"; Mr. E. T. Devine's paper on "The Syllabus"; Mr. George L. Hunter's paper upon "The Function of the Local Centre"; the addresses by Mrs. Charles Kendall Adams and Mr. Melvil Dewey. Mr. Charles Zeublin gave a very forcible and practical discussion of "Class Instruction as a Department of University Extension," and Mr. E. L. S. Horsburgh, of Oxford, gave what was perhaps the strongest and most interesting paper of the entire programme, the paper which really closed the Congress, discussing "The Universities and the Workingmen." The spirit in which he discussed it and the sentiment which he expressed were an interesting proof that the progressive Englishman of to-day, even though he may come from Oxford itself, is quite as democratic as the educated and enlightened American. The chairman of the committee writes to us upon the work of the Congress as follows: "The recently closed Congress did not accomplish the very highest ideals of success, but I think it came as near to that as any of the Congresses that have thus far been held. I feel that we could do much better if we had the thing to do a second time. There were many representatives of foreign countries in which the movement has begun in one form or another, who would have been glad to report the condition of work in their countries, but for that the time could not be found. I think we had rather too much reading of papers, with too little time for discussion. But, on the whole, the Congress was very gratifying, and I am sure that it put the movement of University Extension in a new light before a great many intelligent people who will carry back to their communities new ideas regarding this new instrumentality of culture. I know of several communities in neighboring States, in which undoubtedly the work will be begun the coming fall and winter merely because their representatives were present at our Congresses."

Mr. Charles Zeublin, of the University of Chicago, and Miss Jane Addams, of Hull House, undertook the organization of a Congress on Social Settlements, and of this Congress seven sessions were held during the first week. Among the papers read we may mention: "The University Settlement Historically Considered," by Mr. Robert A. Woods, of Andover House, Boston; "The Relation of the Settlement to Universities," by Mr. James B. Reynolds, of Paris; "The Settlement as a Centre for University Extension," by Dr. R. D. Roberts, of London; "The Settlement in Its Relation to Municipal Reform," by Mrs. Florence Kelley; "The Settlement in Its Relation to Tenement Houses," by Miss Helena Dudley, of Philadelphia; "The Settlement in Its Relation to Organized Social Work," by Mr. Everett P. Wheeler, of New York; "Weak Points in the Settlement Method," by Mr. Edward Cummings, of Harvard University; "The Settlement in Its Relation to the Art Movement," by Miss Ellen G. Starr, of Hull House; and "The Ideals of Future Society as Evolved in a Settlement," by Mr. Charles Zeublin. The evening Symposium on "The Settlement in Its Relation to the Labor Movement," opened by Mr. Henry D. Lloyd, was perhaps the most interesting of the sessions of this Congress.

The Congresses of Secondary and Elementary Education were held during the second week, and had three sessions each. In the former, the principal subjects of discussion related to the arrangement of the school curriculum, although the inaugural address, by Dr. J. C. Mackenzie, had for its subject the supervision of secondary instruction by State or municipal authority. In the latter Congress, the course of study occupied the first session, the teaching of geography the second, and moral education the third. The geography session, having the most specific theme, proved the most successful, and was provided with an interesting appendix in the shape of an address by General A. W. Greeley, on the subject of "Arctic Explorations."

The Congress on Technological Instruction held three sessions, and was opened by General Francis A. Walker, of the Massachusetts Institute of Technology. The first session considered the thesis: "How far do the technological schools, as they are at present organized, accomplish the training of men for the scientific professions, and how far and for what reasons do they fail to accomplish their primary purpose?" The other sessions discussed the educational value of a number of special technological studies, such as chemistry, electricity, and drawing. The Congress on Manual Education, which extended through the two weeks, had no less than eleven sessions, and the papers read were of a high character. Among them we may mention: "The Function of Drawing and Manual Training in Education," by Professor C. R. Richards, of the Pratt Institute, Brooklyn; "Manual Training in the American School System," by President Walter Hervey, of the New York Training College; "The Ethical Value of Manual Training," by Dr. Emil G. Hirsch; "Manual Training in Sweden," by Professor Gustaf Sellergren, of the Stockholm Technological High School; "The Influence of Japanese Art," by Professor Ernest Fenollosa, of the Boston Art Museum; "The Philosophy of the Tool," by Dr. Paul Carus; "Manual and Art Education in Switzerland," by Mr. Edward Boos-Jegher, official delegate of the Swiss Confederation; and the addresses by Mr. W. M. R. French, Dr. H. H. Belfield, chairman of the committee of organization, Dr. C. M. Woodward, of Washington University, Professor Gabriel Bamberger, the Rev. F. W. Gunsaulus, Professor Halsey S. Ives, Dr. W. T. Harris, and the Rev. Jenkin Lloyd Jones. The papers and addresses above mentioned came during the first week; the second was mainly devoted to the

discussion of certain theses, previously selected and announced, such as: "The new demands which the world's industries make upon the elementary schools," "The claims of the two systems of manual training known as the Russian and the Swedish," and "Since all industrial products involve form, it follows that all industrial instruction should have an æsthetic basis in the study of the general principles which underlie all tasteful and graceful forms, and this study should be regarded and ranked as of equal educational value with the mechanic art processes."

The limits of our space forbid any account of the proceedings of the Congress on Art Instruction, in three sessions; the Congress on Instruction in Vocal Music, likewise in three sessions; the Congress on Kindergarten Education, in thirteen sessions; of the three joint sessions of the Kindergarten and Manual Training Congresses; or of the Congresses on School Supervision and the Professional Training of Teachers, in three sessions each. And there are something like a dozen of the Education Congresses that we cannot even mention by name.

"All are but parts of one stupendous whole."

Of how stupendous was that whole our account may convey a certain, although a necessarily imperfect, idea. Perhaps the following sentences, quoted from an article by Mr. A. Tolman Smith, of the United States Bureau of Education, may serve us as well as anything for a closing comment: "On the humanity side this Congress is an assurance such as the world has never before received that the human family is one in the aspirations and the necessities of its spiritual being. On the professional side the Congress has sounded the note of a victory over the downfall and routing of two fetishes long worshipped in our schools: the fetish of uniform work at a uniform pace for all children, and the deadly superstition that teaching is a matter of fixed method which can be drilled into insensate minds."

COMMUNICATIONS.

BREACH OF IDIOM.

(To the Editor of THE DIAL.)

In a foot-note to p. 85 of "Modern English," I call attention to a slip on the part of Mr. G. P. Marsh, where he writes:

"The word *respect*, in this combination, has none of the meanings known to [*sic*] it, as an independent noun, in the English vocabulary."

Mr. R. O. Williams, in your issue for July 1, contends that Mr. Marsh there delivers himself metonymically. But, if he so delivers himself, for what is "word" exchangeable? Its exchangeableness failing, "the meanings known to it," if acceptable, necessitates the acceptance of "the known meanings to it"; "to it" being for *of it*.

Since, in correct usage, *known to* is practically equivalent to *known by*, the conversion of Mr. Marsh's passive construction into the active yields:

"The word *respect*, in this combination, has none of the meanings which it knows, as an independent noun, in the English vocabulary."

To say that a meaning "is known to" or "is known by" a word, instead of "is recognized as borne by" it, — just like saying that a word "knows" a meaning, for "has" it, — at best involves, it seems to me, a highly nebulous and intolerable sort of personification.

We are by no means obliged, however, to conclude that Mr. Marsh ventured to sanction the novel phenomenon of a word's "knowing" a meaning, whether as an intimate, as a casual acquaintance, or as *tantum visum*. The question of what he actually did, I shall come to a little farther on.

In order to be fully intelligible, I repeat my foot-note above referred to:

"A Lord Grenville of former days wrote of 'a long and destructive warfare, of a nature long since unknown *to* the practice of civilized nations.' Here, remarks Coleridge, 'the word *to* is absurdly used for the word *in*.' ('Essays on His Own Times,' p. 262.) Not unlike the nobleman's 'unknown *to*,' the context considered is Mr. Marsh's 'known *to*.'"

Lord Grenville was far from intending to say, though in effect he says, that, as concerns a certain "long and destructive warfare, the practice of civilized nations was, in the distant past, ignorant of its nature." For Coleridge, if he had altered more freely, must have proposed to substitute, in place of "unknown to," "discarded in"; Lord Grenville's nobiliary rhetoric, unamended, importing that the kind of warfare which he disapproves of was not known in remote ages.

Altogether apart from this, to predicate, respecting a practice, that it does not "know" this or that, is, I admit, a metonomy, in which "practice" stands for "those who practise." But a metonomy thus violent, permissible though it may be in poetry, is, to my mind, quite out of place in plain pedestrian prose. That, however, Lord Grenville indulged in it I see no reason for believing. Coleridge condemned his "to" only for *in;* and "not unlike it, the context considered," as I have said, is the "to" which Mr. Marsh puts for *of*. All this becomes clear by rewriting, with inversions, the passages quoted.

Mr. Marsh, in doing as he does, exemplifies the carelessness in the employment of indeclinables which notably distinguishes our countrymen in general. Of this carelessness, a few illustrations, exhibiting *to* misused for a variety of prepositions, here follow:

"The horse . . . had a very disdainful fling *to* his hind legs." (H. W. Longfellow, *Kavanagh* [ed. 1849], p. 107.)

"A claim for extraordinary protection *to* a certain kind of property." (J. R. Lowell [1861], *Political Essays* [1888], p. 57.)

"Cattle without any go *to* them." (Dr. O. W. Holmes, *Elsie Venner* [1861], ch. xxi.)

"There was a chivalric smack *to* the title of the book." (Dr. J. G. Holland, *The Heroes of Crampton* [London ed. 1867], p. 203.)

"A few hundred pounds *to* the year were all that England gave the weary penman." (Mr. E. C. Stedman, *Victorian Poets* [London ed. 1876], p. 81.)

"An old negro . . . rode his plough-horse *to* a most unwonted speed." (Mr. E. Eggleston, *Roxy* [London ed. 1878], vol. ii., pp. 29.)

"The light was so great as to be seen . . . far out *to* sea." "There is, probably, no short and precise solution *to* the difficult problem." (Mr. Josiah Quincy, *Figures of the Past* [1884], pp. 38, 350.)

"There was a hard, metallic glitter *to* his talk, as there is

to the dialogues in his plays." (Professor A. S. Hill, *Our English* [1889], p. 205.)

"He set out at once *to* Boston, to investigate the subject." (Mr. John Bigelow, *William Cullen Bryant* [1890], p. 2.)

In all these quotations there is violation of idiom. To allege, against my position relative to their "to," such phrases as "there are three sides *to* a triangle," "Albany lies *to* the north of New York," "it serves as a protection *to* the throat," etc., etc., or quaintnesses like "we have Abraham *to* our father," "he was son *to* a butcher," is no argument. Good contemporary usage, not analogy, determines what is idiomatic; and accordingly, Mr. Williams's "a half-dozen of them," in his letter before me, and his "did not have," in "Our Dictionaries," p. 107, cannot be permitted to pass muster.

"Has 'F. H.' ever erred?" So inquires Mr. Williams, humorously; and he shall have an answer to his inquiry from the very highest authority, — an answer which he may, with all confidence, enroll among the *placita prudentum*. Alas! much too favorable dear sir, often, and far oftener than often, in the course of his philological peregrinations, has that eminent oracle, for want of unction with the oil of inerrancy, gone wholly and disastrously astray, nay, come to utter and irrecoverable grief, precisely after the fashion of the most ordinary lost sheep of the commonest fold. But, for all that, it chances, curiously enough, that, in nearly all cases where he has been charged with taking the wrong road, he has had the good fortune to take the right one; and this he may some day show in detail, at the same time making a full and contrite confession of his manifold and multifarious shortcomings. Resuming the first person, he would be allowed, meanwhile, to advert to one of his most recent miscarriages, in the matter of expression, and to explain how it came about.

It was in the London "Academy," in a letter which, by the way, I have to thank THE DIAL for noticing graciously, that I stumbled and fell. The beginning of that letter runs: "This question, it may be confidently assumed, is one to which all, barring the grossly illiterate, would reply in the affirmative. Most of *them*, too, if asked," etc. The proof-sheet had "Most of *us*," with "we," "our," and "we should," in what immediately follows, instead of "they," "their," and "they would." Revising, in unavoidable haste, I altered, in "Most of *us*," only the "us," not observing that I had thereby as good as blundered into the tautological "Most of *all*," for "most." For the rest, on discovery of the remarkable genius who is not liable, when working against time, to such a mishap as that of mine, I should be glad to secure him, if possible, as my literarian Gamaliel.

F. H.

Marlesford, England, July 15, 1893.

P. S. — "Even such a purist as Lord Macaulay uses it more than once." This sentence Mr. Williams quotes from me as "a remark" which I make "concerning another locution." Is my remark amiss as to its wording? or in what it expresses? I am at a loss to know.

THE USE AND ABUSE OF SLANG.

(To the Editor of THE DIAL.)

The paper by Professor Brander Matthews, in a recent number of "Harper's Monthly Magazine," on "The Function of Slang," fills, as the advertisements say, a long-felt want. Every true philologist, in these latter days, must have wished for some one bold enough to dispute the old pedagogic theory that slang is invariably a linguistic crime. Professor Matthews's literary independence and alert modernity signally qualify him to set up the new standard; and yet his manifesto might, I conceive, have been considerably improved by the omission of a few inaccuracies and a correction in point of view.

He says, for instance, that the vulgar phrase "fire out," in the sense of *expel forcibly*, was used by Shakespeare, and quotes in support from one of the sonnets:

"Till my good angel fire my bad one out."

Here, obviously, the "fire out" means, not *expel forcibly*, as Professor Matthews, curiously enough, seems to have thought, but *drive away by fire*. In "Lear" we have the same figure:

"He that parts us shall bring a brand from heaven
And fire us hence like foxes."—(*Lear, v. 3; 22.*)

The power and poetic propriety of this figure must be felt at once. In Shakespeare's use of the term, Adam and Eve may be said to have been "fired out" of Eden; yet we should hardly like to say so of them nowadays, simply because the modern metaphor is that of fire-arms, not of a fire-brand. Of the two, I think no one will hesitate to pronounce Shakespeare's the better. He was not seldom extravagant in his tropes, but it remained for the exuberant incongruity of the nineteenth century to speak of "firing" people from the cannon's mouth. In circuses, to be sure, we have all seen lovely pink-apparelled creatures who were literally "fired out," who described graceful parabolas through the air, landed safely in capacious nets, and made unsteady exits with bows and kisses of the hand. But when we talk about "firing" a book agent from an office room, nine in ten of us have dulled our use of the words by forgetting what they originally meant.

It is this same heedless lack of imagination that is the besetting sin of much of the popular diction of to-day,—a sin which Professor Matthews fails to rebuke as I could wish a person of his authority to have done. He says, "It cannot be declared too often and too emphatically how fortunate it is that the care of our language is not in the hands of even the most competent of our scholars." Our scholars and our purists exert a corrective influence which these rapid days make us hardly able to do without. In slower times a new word or a new phrase was not caught at once upon the current of popular approval; it was revolved first in the sober eddies of scholastic deliberation, with the result that much rubbish was got rid of by the way. We hardly agree with Professor Matthews that this rubbish should be swept along undammed. And we should be inclined to dispute him utterly, if by "the most competent of our scholars" he included Lowell, Emerson, and men of their calibre. A language with the like of them for overseers would never be in danger of growing formal, and could not tend seriously toward the license which Professor Matthews rather too cursorily deprecates. He should recall Emerson's American Scholar for breadth and scholastic equity. And his admired Lowell might have kept him from such an error as implying that *deck*, in the sense of a pack of cards, is slang,— "Western," Professor Matthews says, not, perhaps, having known always that it is an old word. If the men of books had a little more to say in this matter, they would not let good words come into disrepute because they fell into bad company, and there would be less necessity for the coinage of new ones.

PITTS DUFFIELD.

Mackinac Island, Michigan, August 7, 1893.

The New Books.

Georg Ebers's Autobiography.*

The proverbial rarity of true "Confessions" is not so surprising when we consider how hard it is to shrive one's self, without evasion or casuistry, even at the bar of one's own conscience. Perfectly sincere autobiographies are the black swans of literature. Even Samuel Pepys, the accepted type of autobiographical candor, never meant to be candid. He carefully screened himself from observation (as he thought) behind his cipher; and posterity has taken what is, on the whole, rather an unfair advantage of him. Pepys was really a sensible, self-respecting man, and not unmindful of Lord Chesterfield's maxims as to the Graces; and were it possible for him at any time to revisit the glimpses of the moon, his dismay at the quality of his reception would be comical indeed.

In the little volume before us, "The Story of My Life," by Dr. Georg Ebers the eminent Egyptologist and novelist, the point beyond which autobiographical frankness ceases, in a way, to be a virtue is fairly indicated. The book gives us all that its title warrants us in asking, and it does not give us too much. Its most important heads are the touching retrospect of the author's childhood, the account of his gymnasium and university career and of his early essays in authorship, and the description of the unique Keilhau school (founded by Frœbel), its methods and ideals. There is a good deal of incidental portraiture and reminiscence, and certain not unimportant Pendennis-like episodes of the narrator's *Flegeljahre* are amusingly told. The style throughout is easy and familiar, and there is a certain engaging air, especially in the earlier chapters, of musing, half-soliloquy, that the rather hasty translation has not altogether effaced.

Georg Ebers was born in Berlin in 1837. He was a posthumous child. "It was," he says,

> "To soothe a mother's heartbreak that I came in the saddest hours of her life, and, though my locks are now gray, I have not forgotten the joyful moments in which that dear mother hugged her fatherless little one, and among other pet names called him her 'comfort child.'"

The mother was a Berliner only by adoption. She was a native of Holland; and that the title of "the beautiful Hollander," by which she became known in the capital, was worthily bestowed is attested by the portrait which (in the fullest sense) adorns the volume before us. The plate is, in itself, a poor one; but the beauty and goodness of the original shine through and fairly overcome the faults and inadequacies of the representation. Says our author:

> "No one could help pronouncing my mother beautiful; but to me she was at once the fairest and best of women, and if I make the suffering Stephanus in *Homo Sum* say, 'For every child his own mother is the best mother,' mine certainly was to me. My heart rejoiced when I perceived that every one shared this appreciation."

When the elder Ebers led the "beautiful Hollander" away from her native city as his bride, the burgomaster told him that he gave to his keeping the pearl of Rotterdam; and that the phrase was not merely the language of compliment was evinced by the young wife's speedy social triumph in her new home. She became one of the most courted women in Berlin society:

> "Holtei (the actor and dramatist) had made her acquaintance at this time, and it was a delight to hear her speak of those gay, brilliant days. How often Baron von Humboldt, Rauch, or Schleiermacher had escorted her to dinner! Hegel had kept a blackened coin won from her at whist. Whenever he sat down to play cards with her he liked to draw it out, and showing it to his partner, say, 'My thaler, fair lady.'"

Holtei, in later years, when asked by the author if he remembered the "fair lady," warmly replied:

> ". . . No, my young unknown friend, I have far too much with which to reproach myself, have brought from the conflicts of a changeful life a lacerated heart, but I have never reached the point where that heart ceased to cherish Fanny Ebers among the most sacred memories of my chequered career. How often her loved image appears before me when, in lonely twilight hours, I recall the past."

Less eloquent was the tribute of Frau Kommissionsrath Reichert, to whom Madam Ebers, in the first year of her widowhood, applied for the lease of a house in the Thiergartenstrasse. This lady, having no children herself, inclined to be rather sharp with people who had; so she refused the lease, adding that she preferred to let the house "stand empty rather than rent it to a family with children." But, says the author,—

> "She had a warm, kind heart, and—she told me this herself—the sight of the beautiful young mother in her deep mourning made her quickly forget her prejudice. 'If she had brought ten bawlers instead of five,' she remarked, 'I would not have refused the house to that angel face.'"

About this pleasant, retired house in the Thiergartenstrasse are twined some of the ten-

*The Story of My Life, from Childhood to Manhood. By Georg Ebers. Translated by Mary J. Safford. With portraits. New York: D. Appleton & Co.

derest memories of the author's childhood — among them the regular pilgrimages to the churchyard where his father lay buried. At these little ceremonies all the children were required to assist:

"During the walk, we gathered blue corn-flowers and scarlet poppies from the fields, bluebells, daisies, ranunculus, and snap-dragon from the turf along the roadside, and tied them into nosegays for the graves. My mother moved silently with us between the rows of grassy mounds, tombstones, and crosses, while we carried the pots of flowers and wreaths, which, to afford everyone the pleasure of helping, she had distributed among us at the grave-digger's house, just back of the cemetery. . . . My mother led the way into the small enclosure, which was surrounded by an iron railing, and prayed or thought silently of the beloved dead who rested there. . . . When she had satisfied the needs of her own soul, she turned to us, and with cheerful composure directed the decoration of the mound. Then she spoke of our father, and if any of us had recently incurred punishment — one instance of this kind is indelibly impressed on my memory—she passed her arms around the child, and in whispered words, which no one else could hear, entreated the son or daughter not to grieve her so again, but to remember the dead."

Later, the family moved to the Lennéstrasse, and at this period our author's acquaintance with the world of books and of men fairly began. The mother was still the sun about which the little lives revolved. She shared in and supervised the amusements of her children, and directed their reading with judicious liberality. Robinson Crusoe, the Arabian Nights, Don Quixote, Gulliver's Travels, etc., were devoured in turn; but the ever-green story of the Trojan War was the common favorite:

"Homer's heroes seemed like giant oaks, which far overtopped the little trees of the human wood. They towered like glorious snow-mountains above the little hills with which my childish imagination was already filled; and how often we played the Trojan War, and aspired to the honor of acting Achilles, Hector, or Ajax."

In the Lennéstrasse our author was early introduced to the world of art, and enjoyed access to the neighboring studios of Drake, Streichenberg, and Peter Cornelius. Cornelius was an especial friend; and when he asked permission of Madam Ebers to use her son's blond curly head as a model, the mother readily consented. Of this memorable sitting the writer, as he says, remembers nothing save some particularly good candied fruit which the artist found necessary to administer at intervals:

"Even now I smile at the recollection of his making an angel or a spirit of peace out of the wild boy who perhaps just before had been scuffling with the enemy from the flower-cellar."

An equally notable friend at that time was Court-Chaplain Strauss:

"When Strauss met us in the street and called to us with a certain unction in his melodious voice, 'Good morning my dear children in Christ!' our hearts went out to him, and it seemed to us as if we had received a blessing."

Strauss was deep in the counsels of Frederick William IV., — although that eccentric prince could not resist an inclination to make cheap jokes at the good man's expense. After creating him court-chaplain, Frederick said to Alexander von Humboldt: "A trick in natural history which you cannot copy! I have turned an ostrich (*Strauss*) into a bull-finch (*Dompfaffer*)" — an allusion to Strauss's being a preacher in the cathedral (*Dom*).

It was to this jocular prince that von Humboldt, when asked how he, who passed at court for a freethinker, could go to church, made the apt reply, "In order to get on, your Excellency."

The scenes of the Berlin revolution naturally left a deep impression on the writer's mind, and the two chapters devoted to the period are full of graphic interest. The family were then living in the Linkstrasse, not far from the scene of the disturbances. The catchwords of the day were in the mouths even of the schoolboys; and the author remembers especially a truculent phrase, "hanging the last king with the guts of the last priest," which he heard for the first time from the lips of a big, blond-bearded man at the sculptor Streichenberg's, a declaimer who talked much of the freedom of the people and of his own mission to pave the way for it, and who was probably comfortably out of danger when the fighting began. The ever-recurring catch-word *Pressfreiheit* (freedom of the press) was altered by the wags of the school into *Fressfreiheit* (liberty to stuff one's self); and cries of "Loyal Legioner," "Pietist," "Friend of Light," etc., were not wanting. When the tumult began in the Schlossplatz, and the ominous rattle of musketry was heard from the Leipzigerstrasse, there was a sudden rush of an excited throng of rioters down the quiet street where the Ebers lived:

"The tall, bearded fellow at their head we knew well. It was the upholsterer Specht, who had often put up curtains and done similar work for us, a good and capable workman. But what a change! Instead of a neat little hammer, he was flourishing an axe, and he and his companions looked as if they were going to avenge some terrible injury. He caught sight of us, and I remember distinctly the whites of his rolling eyes as he raised his axe higher, and shouted hoarsely, and as if the threat was meant for us: '*They shall get it!*'— Meanwhile the fighting in the streets seemed to have increased in places to a battle, for the crash of the ar-

tillery grapeshot was constantly intermingled with the crackling of the infantry fire, and through it all the bells were sounding the tocsin, a wailing, warning sound, which stirred the inmost heart."

Happily, with the night the brief reign of terror was over. It was said that all was quiet; the famous proclamation "To my dear people of Berlin" was issued; but *Pressfreiheit* (and indeed "*Fressfreiheit*") were still below the horizon, while luckless "upholsterer Specht" lay quiet enough in the cool of the morning, with outstretched hands that were done with the axe and the "neat little hammer" forever. The Berlin streets on that day presented a strange and terrible medley:

"Here was a pool of blood, there a bearded corpse; here a blood-stained weapon, there another blackened with powder. Like a cauldron where a witch mixes all sorts of strange things for a philtre, each barricade consisted of every sort of rubbish, together with objects originally useful. All kinds of overturned vehicles, from an omnibus to a perambulator, from a carriage to a hand-cart, were everywhere to be found. Wardrobes, commodes, chairs, boards, bookshelves, bath-tubs and wash-tubs, iron and wooden pipes, were piled together, and the interstices filled with sacks of straw and rags, mattresses, and carriage cushions. . . . Bloody and terrible pictures rose before us, and perhaps there was no need of Assessor Geppert's calling to us sternly, 'Off home with you, boys!' to turn our feet in that direction."

Touching the mooted question whether the Berlin revolution was the result of a long-prepared conspiracy or the spontaneous outburst of enthusiasm for liberty among the citizens, Dr. Ebers adopts the opinion of von Sybel:

"Both these views are equally well founded, for only the united effort of the two forces could insure a possibility of victory."

From the detailed account of the admirable Keilhau school we shall extract only the following notice of Frœbel, its founder:

"When we came to Keilhau he was already sixty-six years old, a man of lofty stature, with a face which seemed to be carved with a dull knife out of brown wood. His long nose, strong chin, and large ears, behind which the long locks, parted in the middle, were smoothly brushed, would have rendered him positively ugly, had not his 'Come, let us live for our children,' beamed so invitingly in his clear eyes. . . . Yet I must confess—and his portrait agrees with my memory—that his face by no means suggested the idealist and man of feeling; it seemed rather expressive of shrewdness, and to have been lined and worn by severe conflicts concerning the most diverse interests. But his voice and his glance were unusually winning, and his power over the child was limitless. A few words were sufficient to win completely the shyest boy whom he desired to attract; and thus it happened that, even when he had been with us only a few weeks, he was never seen crossing the court-yard without a group of the younger pupils hanging to his coat-tails and clasping his hands and arms. . . . We never called him anything but 'Oheim' (uncle). The word 'Onkel' he detested as foreign, because it was derived from 'avunculus' and 'oncle.'"

If the reader will call to mind for a moment, in connection with this winning picture, some "Dr. Busby" of his own boyhood, and the probable result of a pupil's calling the great man "uncle"—not to speak of "hanging to his coat-tails," — the principle that lay at the root of Frœbel's ideals becomes apparent. Love for the master, and the freest opportunity for the development of individual character, was the rule at the Keilhau school. "Wherever I have met," says our author,—

"An old pupil of Keilhau, I have found in him the same love for the institute, have seen his eyes sparkle more brightly when we talked of Langethal, Middendorf, and Barop (the masters). Not one has turned out a sneak or a hypocrite."

After a term at the gymnasia of Kottbus and Quedlinburg, Dr. Ebers entered Göttingen, where he resolved to devote himself to the law; but his studies at this point were cut short by a terrible attack of spinal disease, which for some years left him almost helpless. It was during convalescence, however, that he found a final province of labor, a fixed goal toward which to move with firm tread in the seclusion to which his malady condemned him. He had been early attracted to Egyptology; and by the advice of Jacob Grimm he resolved to take counsel with Richard Lepsius as to a plan of exhaustive study in that science. Lepsius's requirements were sufficiently formidable:

"He had inquired about my previous education, and urged me to study philology, archæology, and at least *one* Semitic language. . . . It would be necessary also for me to understand English and Italian, since many things which the Egyptologist ought to know were published in those languages. Lastly he advised me to obtain some insight into Sanscrit, which was the point of departure for all linguistic studies."

Lepsius, in brief, impressed upon the author the truth, which he himself afterwards impressed upon his pupils, that it would be a mistake to begin by studying so restricted a science as Egyptology. The foundations necessary for the special structure must first be firmly laid. The programme suggested by Lepsius was thoroughly carried out, and many details were added — including the study of Italian, Spanish, and Dutch. The material having been thus laboriously gathered, the question presented itself, how to turn it to account:

"This material gave me no peace. I soon mastered it completely, but gradually the relation changed and it mastered me, gave me no rest, and forced me to try upon it the poetic power so long condemned to rest."

In short, Dr. Ebers resolved, not without some twinges of his scientific conscience, to compose a novel embodying this troublesome material, and the outcome was "The Egyptian Princess" — a title suggested by Auerbach. His account of the reception by the austere Lepsius of the finished manuscript is amusing:

"I had not said even a word in allusion to what I was doing in the evening hours, and the three volumes of my large manuscript were received by him in a way that warranted the worst fears. He even asked how I, whom he believed to be a serious worker, had been tempted into such 'side issues.' . . . Yet he kept the manuscript and promised to look at the curiosity. He did more. He read it through to the last letter, and when, a fortnight later, he asked me at his house to remain after the others had left, he looked pleased, and confessed that he had found something entirely different from what he had expected. The book was a scholarly work, and also a fascinating romance."

With the account of his first novel, Dr. Ebers closes the first instalment of his autobiography. We shall look for the half-promised supplementary volume with interest.

E. G. J.

Mr. Irving's Views on the Modern Drama.*

Whatever the place to which definitive criticism may assign the fame of Mr. Henry Irving as an actor, there is no possibility that his service to the stage, as artist, producer, champion, will be overpraised. He deserves of his professional brethren more than the pretense of gratitude, and the intellectual world is under obligation to him not merely for additions to its refinement but for positive increase of its knowledge. It is not necessary to assume that before Mr. Irving's time there was no actor esteemed and no art of acting appreciable, for in his excellent little volume of Addresses on the Drama — in which jewels of literature sort with gems of reason — our lecturer is at loving pains to tell us what noble figures in his regard are four of the masters of other days, Burbage, Betterton, Garrick, Kean. But Mr. Irving chanced upon, though he partly brought about, an era of dramatic renaissance, to which Edwin Booth and Lawrence Barrett in our own country, Salvini and Rossi in Italy, Sonnenthal and Barnay in Germany, were equally coincident and contributory. It was the first period in the history of the theatre that found actors ready and capable to assert themselves as peers in the kingdom of Genius, entitled to move by authority and not by sufferance; and they claimed the right to be received as equals and factors, not as protegés and exhibits, of the society that tardily opened to them its doors.

Circumstances have peculiarly favored Mr. Irving, and he has had the shrewdness to derive their full benefit. He came in the deciduous season of the English stage. The great ones were fallen or falling, and there was so little promise in the rising actors that the chief honors were to be worn by him who should most urgently set himself to possess them. Though he has something of the poetic temperament and much of artistic culture, Mr. Irving is firmly practical, methodic, and calculating. Ardent impulses never mislead him; calm, discriminating judgment guides him. As a young man he saw the opportunities opening to someone in the uncertain conditions of the English theatre, and he determined to be that someone. He strove with a strenuousness it is not in the power of fate to resist. He began by educating himself, with an eye to mastery; and, assiduous then, he has been unremitting since. Truly and thoroughly proud of his vocation, nothing would content him but that it should be so much a pride to others as to give its chief representatives absolute equality with the eminent followers of other arts and professions. So it came about that to-day we have, eloquently worded and of manly spirit, preserved in the covers of a book, lectures delivered by an actor as the nobly honored guest of that stern and august mistress of learning, the Philosophical Institution of Edinburgh; of that ancient contemner of the mummer vagabond, the University of Oxford; and of Harvard, venerable in age but never intolerant. That Mr. Irving should a little exult in his triumph and in the greater triumph of the stage, was a thing expected and pardonable; but the objection may be urged against him that he has been so candid in the expression of his satisfaction as rather to give the impression of a favor received than of a right secured. However, it must be admitted that for a grievous time in the world's history the actor class was, partly through its own ignoble obsequiousness, but mostly by force of community prejudices and ignorance, made unworthy social esteem; and if the old trend of thought bore off the current of new ideas long after the stage had indicated its right to the regard of the wise and the good, there is abundant reason now for gratulation that a

* The Drama. Addresses by Henry Irving. 1, The Stage as It Is. 2, The Art of Acting. 3, Four Great Actors. 4, The Art of Acting. New York: Tait, Sons & Co.

better understanding between theatre and public has been educated.

Question is made nowadays if the actor's be not the most difficult, as it is the most complex, of all the arts; and it is pretty well established as a judgment that to be great as an actor entitles the man to a station not less than, nor removed from, that to which fame conducts poet, or painter, or sculptor, or statesman, or preacher. "A theatre," one time said Macready, "ought to be a place of recreation for the sober-minded and intelligent." So, indeed, the true theatre is; for the theatre is not the building from whose plan of construction it takes its name, but the vital drama, plays of life and character and thought and condition and purpose. The great pity is that the drama proper is confounded with amusements, that the theatre is made to take in everything in which there are the arc of a circle and a stage. In any serious discussion of the drama, it is always presumed that the reference is to its representative parts, those things in it that are best, noblest, enduring. Mr. Irving says, as soundly as felicitously:

"The truth is that the immortal part of the stage is its noble part. Ignoble accidents and interludes come and go, but this lasts on forever. It lives like the human soul in the body of humanity, associated with much that is inferior, and hampered by many hindrances,—but it never sinks into nothingness, and never fails to find new and noble work in exactness of permanent and memorable excellence. Heaven forbid that I should seem to cover, even with a counterpane of courtesy, exhibitions of deliberate immorality. Happily this sort of thing is not common, and although it has hardly been practised by anyone who, without a strain of meaning, can be associated with the profession of acting; yet public censure, not active enough to repress the evil, is ever ready to pass a sweeping condemnation on the stage which harbors it. Our cause is a good one. We go forth, armed with the luminous panoply which genius has forged for us, to do battle with dulness, with coarseness, with apathy, with every form of vice and evil. In every human heart there gleams a higher reflection of this shining armor. The stage has no lights or shadows that are not lights of life and shadows of the heart. To each human consciousness it appeals in alternating mirth and sadness, and will not be denied. Err it must, for it is human; but, being human, it must endure."

Admission is made of the fact that the interests of the theatre are sometimes degraded by panders to low, vicious, and morbid tastes; but fair-minded, intelligent people find no difficulty in discriminating the devotees of the drama from the hucksters and tradespeople of the play-house, nor do they confound the pursuit of a noble art with the practices of a contemptible commerce between ignorance and vulgarity. But even in such cases there is this to be observed, that the stage "holds out long against the invitation to pander; and such invitations, from the publicity and decorum that attend the whole matter, are neither frequent nor eager. A sort of decency sets in upon the coarsest person in entering even the roughest theatre. I have sometimes thought that, considering the liability to descend and the facility of descent, a special providence watches over the morals and tone of our English stage." He might have said, of the English-speaking stage; for certainly nothing is more indicative of a protecting spirit of the drama than the high moral tone of the stage of this country, where the only censorship of the drama, and the only restraint upon the theatre, is public opinion.

May we not see in the survival and triumph of the drama through ages of assault and contumely, of persecutions and prohibitions, a divine purpose somewhat wiser than the will of man? Mr. Irving has suggested the reason why "the stage has literally lived down the rebuke and reproach under which it formerly cowered, while its professors have been simultaneously living down the prejudices which excluded them from society." That reason is, "The stage is now seen to be an elevating instead of a lowering influence on national morality, and actors and actresses receive in society, as do members of other professions, exactly the treatment which is earned by their professional conduct." The conditions were very different when each of the four great actors discussed in one of these lectures strove for the laurel. Their obligation in the service of their profession was that of pioneers. They commanded the emotions of men, and prepared the way for the persuasion of their intelligence.

Thomas Sheridan, in 1746, in Dublin, precipitated a notorious riot by declaring in the face of a rich young ruffian, who, with others had made a disorder in the theatre, "I am as good a gentleman as you are." This impudence on the part of an actor—though he was the son of old Dr. Sheridan, scholar and gentleman, and a graduate of the university—was "tolerable and not to be endured," and for some hours the audacious Thespian was in mortal danger. At the same time Garrick was trying to be a gentleman in London, and, if not wholly successful in having himself accepted by the noble lords who patronized and condescended to him, he did beat down some of the barriers and cleared a way for others to

prosper in. The actor need not now eat out his heart with chagrin that his patient merit has to suffer whips and scorns on his profession's account. Society not only welcomes him, but holds him much in favor, for in these times the famous player has the advantage that attends preferment after revolution. He occupies a place in which he yet feels new, and of which he speaks mysteriously, and in which he is regarded with some curiosity. Even Mr. Irving could not repress a sort of chuckle from his lecture before the Philosophical Institution of Edinburgh. Before long all this reserve and strangeness will have disappeared, and the apologist of the theatre will be as rare a bird as the theatrical "reformer," described as one who combines with intellectual superciliousness a timidity as to moral contamination. Mr. Irving finds the stage as it is both elevating and educating, a social benefactor and benefit to the individual, notwithstanding its sins of omission and of commission; and I think no sociologist is prepared to dispute him. Indeed, the old warfare against the stage is about ended, or, if pursued, is so to the disadvantage of those who wage it; of course I mean indiscriminate warfare, battle against the *theatre*.

Not less important than the first, but more technical and of immediate interest to the limited number, is Mr. Irving's lecture on the Art of Acting. He finds as remarkable improvement in that regard as in the moral and social status of the theatre; and particularly commends the modern adoption of Hamlet's advice to the players as the rule and guide of action. Artifice is more and more dispelled, and the decrees of art become the utterance of nature. We learned sometime ago from his friendly rejoinders to Coquelin that Mr. Irving has no sympathy with the brilliant and specious Diderot's idea that the actor must be insensible to the emotions he simulates. It seems impossible there should be any great acting without profound sensibility, though it is the business of the artist to control his feelings within conscious bounds; careful not to overstep the modesty of nature by letting passion get the better of judgment. Not to follow too far the interesting lead of Mr. Irving's delightful volume and valuable addition to stage literature, this quotation, which presents a summary of the actor's art, will serve also as an epitome of the three especially æsthetic lectures:

"It is necessary to this art that the mind should have, as it were, a double consciousness, in which all the emotions proper to the occasion may have full swing, while the actor is all the time on the alert for every detail of his method. It may be that his playing will be more spirited one night than another. But the actor who combines the electric force of a strong personality with a mastery of the resources of his art must have a greater power over his audiences than the passionless actor who gives a most artistic simulation of the emotions he never experiences."

ELWYN A. BARRON.

RECENT FICTION.*

For a good story, that pretends to be nothing more than a story, that impels to no soul-searchings, and that is instructive only in the mildest way, the season has brought us nothing better than "The Refugees." Dr. Doyle's work usually has a way of suggesting some one of the masters of fiction—with "Micah Clarke" and "The White Company" the suggestion was of Scott, while with the Sherlock Holmes series it was only of Gaboriau,—and the Franco-American romance now before us tempts to characterization of its writer as a Dumas *doublé de* Cooper. Taking the revocation of the Edict of Nantes as his central episode, Dr. Doyle seeks (not in vain) to interest us in the fortunes of a Huguenot family group; and his story divides neatly into two parts, one of which, quite as good as "Le Vicomte de Bragelonne," takes us to the court of "le Roi Soleil," while the other, no less thrilling than "The Last of the Mohicans," transports us to the wilds of the New World, and gives us some of the best Indian fighting to be found in books. Adventure is piled upon adventure with startling swiftness of succession; but we soon learn that the author has a way for his hero out of the difficulties he encounters, however desperate, and we can only feign alarm at the critical moments. We must say that the writer's Americans (not Indians) are a little

*THE REFUGEES: A Tale of Two Continents. By A. Conan Doyle. New York: Harper & Brothers.

PIETRO GHISLERI. By F. Marion Crawford. New York: Macmillan & Co.

FROM OUT OF THE PAST. By Emily Howland Hoppin. New York: Dodd, Mead & Co.

JOHN PAGET. By Sarah Barnwell Elliott. New York: Henry Holt & Co.

BROADOAKS. By M. G. McClelland. St. Paul: The Price-McGill Co.

THE LOVE AFFAIRS OF AN OLD MAID. By Lilian Bell. New York: Harper & Brothers.

OLD KASKASKIA. By Mary Hartwell Catherwood. Boston: Houghton, Mifflin & Co.

TOPPLETON'S CLIENT; or, A Spirit in Exile. By John Kendrick Bangs. New York: Charles L. Webster & Co.

MANY INVENTIONS. By Rudyard Kipling. New York: D. Appleton & Co.

THE STORY OF A STORY, and Other Stories. By Brander Matthews. New York: Harper & Brothers.

MR. TOMMY DOVE, and Other Stories. By Margaret Deland. Boston: Houghton, Mifflin & Co.

DAY AND NIGHT STORIES: Second Series. By T. R. Sullivan. New York: Charles Scribner's Sons.

overdone, and that some among the humorous points that he scores are the result of rather cheap devices, but the tale as a whole is so well-knit, so spirited, and so exciting in its interest, that criticism of the minuter sort stands abashed in its presence.

Mr. Crawford's "Pietro Ghisleri" introduces us once more to the aristocratic Roman society made so familiar by the novels of the "Saracinesca" series, and even, incidentally, to many of the characters of those brilliant works of fiction. The new story is of surprising interest, and leaves little to be desired, either in constructive skill or in delineation of character. The plot is complicated and the structure compact; there is little of the padding that disfigures a number of the author's books, and often makes us feel that he was hard-pressed to fill the requisite number of pages. Many of Mr. Crawford's literary excursions have been unfortunate, noticeably his dreary novel of hypnotism and his formless Oriental fantasies; and we are glad that he has returned to the solid and familiar ground of contemporary life in the country best known to him. Mr. Crawford has recently deprecated putting the novelist's art at the service of science; but we are bound to express the opinion that, as social or historical documents, the series of his Roman stories have claims quite as strong as those based merely upon their power to amuse or to entertain.

"From Out of the Past" is one of the best novels that we have lately had occasion to read, and yet, so unobtrusive is its excellence, so far removed from the sensational its manner, it is likely to cause hardly a ripple upon the stream of current fiction. The scene is Touraine, although the characters are American, and something of the peace and old-world charm of the place has found its way into the author's pages. A deep and exquisite feeling for beauty in landscape and art has given the simple love-story of the book a setting that enhances its meaning at every point. The writer knows her Touraine minutely and lovingly; and as far as her book deals with French life it gives us the sane true life of the provinces, not the false and feverish life of the capital which so many take to be the typical life of France. Our chief adverse criticism upon the book must be for its occasional lapses into the style of the tourist manual; the author seems to know Touraine almost too well for strictly artistic purposes. The story of the book is skilfully told, although the reader is left until the very end in a not wholly justifiable state of suspense as to the outcome. We cordially commend the work to those in search of summer-afternoon literature.

A strong character gives a name to a strong book in Miss Elliott's "John Paget." He is one of two brothers whom fate separates when children, one of them to become a worldling, the other — he of the title — to become, through devious ways, both a preacher and a minister of the Gospel. His nature has the stamp of sincerity, and earnestness of purpose characterizes his every act. His religion, however subject to intellectual limitations, is of the true sort, for it supplements faith by undoubted works, and so commands our respect. As a protest against worldliness, as an almost passionate plea for the realities as distinguished from the shows of existence, "John Paget" is a book of fine ethical tone and worthy idealism. Yet it inculcates one lesson that is, in our opinion, distinctly false in its ethical bearings. The brothers have a cousin, Beatrice, who, after a youth of religious training in a Southern convent, is taken to the home of her relatives in New York, and there becomes devotedly attached to Claude, the brother of the worldly mind and training, who returns her love in at least equal measure. Now these two natures are in every essential respect fitted for one another; yet the shadow of dogma falls between them, and Beatrice, acting from what she supposes to be religious conviction, tears her love from her heart, and dies as the consequence. The author's sympathies are clearly with her heroine in this course; that is, we are clearly given to understand that she believes it right that two lives should be wrecked by a barren intellectual abstraction. Such tragedies occur in real life, no doubt, and perhaps we cannot greatly blame those who are directly responsible for them; but no condemnation of the system that trains young girls to act as Beatrice does can be too strong. Miss Elliott gives tacit assent to the system, and so her book seems to us to embody a profoundly immoral lesson. To the author, and to her heroine, certain passages (especially in the preface) of Mr. Ruskin's "Sesame and Lilies" might be recommended as profitable reading. It is a pity that so good and thoughtful a book as "John Paget" should have been marred by this insistence upon matters of "mint and anise and cummin," even if "the weightier matters of the law" be not wholly neglected.

A mining engineer from New England, searching for gold on a Virginia plantation, incidentally falling in love with a fair maiden of the South, and coming to a tragic end in the old graveyard to which, without reckoning upon native prejudice and superstition, he had extended his diggings — this is the story told in "Broadoaks" by Miss McClelland. The first thing that occurs to the reader is the use made by Miss Murfree of a similar situation, although the resemblance is not carried into detail. The story is well thought out, has the atmosphere of its locality, and offers, in its negro-character sketches, a certain element of semi-humorous diversion.

"The Love Affairs of an Old Maid" are really the love affairs of a number of her friends, reflected in the sympathetic and generous consciousness of the narrator. In these pages, unaffected and exquisite in style, sparkling with humor, yet softened by a pathos that reaches the very depths of the spiritual life, are sketched the heart-stories of a dozen men and women, each with a few swift incisive strokes, and, for the most part, an insight that makes of the book a gallery of distinctly individual

outline portraits. We imply no censure in saying that it is a woman's book, in noting the obvious fact that the men, with one exception, appear in but shadowy characterization. In the subtlety of her analysis, the writer reminds us not a little of Mrs. Clifford, while in her successful use of the epigram she suggests the brilliant Englishwoman who chooses to sign her very feminine books with the assertively masculine name of "John Oliver Hobbes." Miss Bell is, we understand, a new-comer in the field of letters. It may safely be said that she has already won her spurs, and that her present performance justifies a lively expectation of excellent things to come. We hope that a rather forbidding title will not deter possible readers from making speedy acquaintance with a book possessing so distinct a charm.

In "Old Kaskaskia" Mrs. Catherwood has given us another of her delicate outline pictures of life in the Old Northwest. The story is placed in the early days of the present century, and in the town that was soon to become the first capital of a great commonwealth. It has for its culminating episode a great rising of the Mississippi in which half Kaskaskia was submerged, and which extricates the tangled threads of romance woven by the author's art, breaking some of them off, and uniting those that remain into more symmetrical patterns. The contrasted French and English types of character are delineated with a subtle feeling for their essential differences, while Mrs. Catherwood's restrained and exquisite style gives literary charm to every page of her work. One cannot help wishing that the author would, for once, work upon a larger canvas than any she has yet sought to cover. The field she has chosen is almost her own, and its romantic possibilities are considerable.

"Toppleton's Client" is an extravaganza that ranges all the way from dry Stocktonian humor to roaring farce. The central idea is that of the exchange of souls between bodies, and we may easily imagine the opportunities it offers a writer intent only upon the possible humorous complications. The "client" is an exiled spirit whose body is occupied by a usurping fiend, and who engages Toppleton (a lawyer whose chief work of reference is the "Comic Blackstone") to possess him once more of the bodily estate that he has lost. But the fiend is too sharp for the lawyer, and, preferring Toppleton's corporeal tenement to that in which he has been fraudulently dwelling, effects a substitution, and leaves Toppleton helpless, either to protect the rights of his client or to re-establish his own. The extravaganza is overdone, here and there, and its theory will not bear close scrutiny, but it is, as a whole, entertaining.

Of Mr. Kipling's "Many Inventions," many turn out to be variations upon the old familiar ones, and one gets a little tired even of Mulvaney and Ortheris and all the rest of the tribe of Atkins. But the volume contains one piece (which no one can forget who read it in the English review where it first appeared) which we are inclined to rank as the cleverest thing—and perhaps the most finely imaginative — that the author has ever done in prose. It is that romance of metempsychosis that he has chosen to style "The Finest Story in the World." The quotation-marks of this title are Mr. Kipling's, not ours, but we should be almost content to drop them, letting the name stand as a description of the author's own work, not of the work of his imaginary hero. It was a true stroke of genius to reincarnate, in a cockney banker's clerk, one of the men who sailed with Thorfin Karlsefne, and to bestow upon him reminiscent flashes of his past lives. The other stories in the book are of unequal value; one can hardly escape being fascinated by Mulvaney's adventure with "My Lord the Elephant," or finding in "A Conference of the Powers" a lesson at least worth the pondering. Mr. Kipling both introduces and closes his new collection of tales by some spirited verses.

Mr. Brander Matthews has long before this shown himself an adept in the art of the short story, and his new volume is, as a matter of course, vivacious and entertaining. The characters that he knows best are those supplied by his own New York environment of club and society life, although he reaches out, not without success, on one occasion to the wilds of British Guiana, and, on another, back to Augustan Rome. There are five stories altogether, two of which are distinctly romantic, one mildly satirical, one essentially humorous, and one a combination of all three of these qualities. We leave his readers to classify the five in accordance with our suggested scheme.

Mrs. Deland is a new-comer among the tellers of short stories, but it is clear that she has mastered more than the rudiments of the art. Her work comes close to that of Miss Sarah Orne Jewett, not only in its choice of village scene and people, but also in its observation of the minuter humors of life, and in the delicacy of its treatment. Humor in any broader sense is lacking the writer, and the pathos of her humble tragedies seems to need some such relief as would be afforded by an occasional breeze blown from the brighter parts of life. She might profitably study "Octave Thanet," for example, with a view of making up for this defect. "Mr. Tommy Dove" and "A Fourth-class Appointment" are decidedly the best of the five stories, the latter being as effective a sermon on behalf of civil service reform as one often hears from a pulpit of any sort. If such stories could be multiplied, they might prove the very best way of striking the national conscience with shame for the "system" that has so cankered the vital organs of our political life.

In passing from the volume just mentioned to the new series of Mr. Sullivan's "Day and Night Stories," we go all the way from realism to romance, and find that, after all, romance is more sat-

isfying than the most faithful realism. As a specimen of romance in miniature, it would not be easy to surpass "A Toledo Blade," which is a masterpiece of both style and construction. The half dozen stories that go with it are only less admirable examples of fictive art. They possess the quality of distinction in a marked degree — the distinction that betokens a mind well-cultured and responsive to a wide range of emotional appeal. Trifling as two or three of the stories appear at first sight, no one of them comes to an end without sounding, at least for a moment, some deep recess of the soul. Mr. Sullivan knows, far better than most tellers of tales, just what ought to be said, and what must be left unsaid, to make a story as effective as possible.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

A new text-book of Biology.

We are wont to look very much askance at every new text-book of biology. So many of them are already in the field struggling for life, many of them goaded to the unequal combat by the stimulating influences of their publishers' voices, that we insist now that each new competitor shall demonstrate his right to enter the lists. With a knowledge of the difficulties of the case, Professor John Bidgood has prepared his "Course of Practical Biology" (Longmans). There is one respect in which the work can fairly be said to be a departure. Each subject that is taken for study is treated in a series of paragraphs, each one of which directs some operation, the point of which is discussed in its immediate connection. This ought to have the effect of making a student thoughtful of the progress and significance of his work. We do not know of any other biological text-book in which this principle is so well applied as here. The subjects first taken up are several of the Fungi and Protococcus. A chapter on the Bacteria is included, with directions for some simpler experiments in culture and a consideration of their relation to disease. Then Chara, the Fern, and the Nettle are taken up in great detail. These complete the botanical side of the work, and occupy in all about half of the treatment. The fifty-four pages devoted to the Fungi and Protococcus form as good an introduction to the modes of biological work and thought as has yet appeared. We do not see, however, any sufficient reasons for the selection of Chara, or for the choice of the nettle rather than of some others of the Phanerogams with a regularly racial flower — as, for instance, the geranium, which latter can be had at all seasons at the florist's. We also regret that some of the filamentous algæ were not touched on, if only briefly, as they are so very accessible for study. The animal forms selected are Amœba, Vorticella, Paramecium, Hydra, Anodonta, Astacus, and Rana. These are all well treated on the side of anatomy, but, as is the fashion in general text-books, they are very incomplete on the embryological side. On the other hand, the subject of Vertebrate Histology receives very satisfactory attention. It will be seen that the work is one which covers a very large area. While it is necessarily greatly condensed, it is at the same time written in such a perfectly clear style that it is wholly intelligible, and the lay reader, as well as the student, will find it a very valuable presentation of the leading principles of the science. An Introduction of twenty-four pages covers the essentials of microscopical technique. The work is illustrated throughout, in part with the author's drawings and in part with many standard illustrations. In the histological part of the chapters on the Frog the cuts are largely from Quain's Anatomy.

Interpretations of Tennyson's Idylls of the King.

Mr. Harold Littledale's "Essays on Lord Tennyson's Idylls of the King" (Macmillan) are based upon lectures written for students in India. It was certainly worth while to offer the book in its present form to English and American students. Like other books prepared for the use of Indian undergraduates, this volume explains many things that any good dictionary could explain, but on the other hand it interprets many phases of the Idylls that no reference-book alludes to. There are chapters on the sources of the Arthurian story, on its growth from Malory to Tennyson, and on personages and localities spoken of in the modern epic. Then follow studies of each Idyll, and annotations on particular words and obscure points. The work is by no means exhaustive, but the material is carefully selected and well arranged. There is a constant comparison of Tennyson with Malory and the Mabinogion, and many interesting points of departure are suggested to the reader. The interpretation of the allegorical bearing of the Idylls is sensible and appreciative, and the treatment of the rise of the legend, although brief, is in the main accurate. Rather strangely, however, Mr. Littledale takes no account of such an authoritative work as Professor Rhys's "Arthurian Legend." The work can readily be used as a handbook in a Tennyson class.

Lurid pictures of modern city life.

In "Civilization's Inferno" (Arena Publishing Co.) Mr. B. O. Flower paints a lurid picture of the seamy and gruesome side of modern city life. Besides the Introduction, there are seven chapters (expanded from articles published in "The Arena"), with the following titles, which indicate the spirit of sensationalism that marks and mars the book: "Society's Exiles," "Two Hours in the Social Cellar," "The Democracy of Darkness," "Why the Ishmaelites Multiply," "The Froth and the Dregs," "A Pilgrimage and a Vision," and "What of the Morrow?" The author is evidently a man of earnest purpose, who has a very keen and genuine sympathy for the unfortunate classes whose condition he

portrays in these pages. He writes some passages that glow with an eloquence born of deep feeling and felicitous phrase; but as a rule he lays on the red paint a little too lavishly, while he makes it too apparent that he is striving to produce an effect. The grime and want and wretchedness which he depicts do exist; these heartrending miseries are realities. So far as Mr. Flower reports what he himself has seen, his earnest words are calculated to arrest attention and arouse sympathy. And it seems ungracious to criticise one whose heart is aglow with interest in behalf of our destitute and depraved fellows. But a careful reading of this volume leaves the impression that Mr. Flower's observations in this noisome but pitiable realm have not been sufficiently painstaking and searching to make his pages of value to the scientific student of social problems or to the practical philanthropist. As photographs of certain conditions, they may stir people to thought and sympathy; but they do not penetrate deep enough to lead to helpful action. There is no adequate discussion of causes or description of remedies. When we come to the last chapter, "What of the Morrow?" we are given nothing more than a few familiar and glittering generalities. The way out is not described; the methods by which this Inferno may be turned into a Paradise are not defined.

A new edition of Juvenal's Satires.

Professor F. P. Nash's edition of the first two Satires of Juvenal (Houghton) shows sufficient scholarship and considerable general information. It is put forth as a specimen of a larger work which will perhaps find a small circle of usefulness among the many learned editions of this more than sufficiently edited poet. It is hard to say for what readers the present volume is intended. No teacher will care to confine his class to the first two Satires. The college graduate who desires to renew his acquaintance with the "authors" (if that much-invoked personage exists in America) will want more direct help in construing, and less erudition. The scholar who uses Mayor will find little if anything new here. Mr. Nash is under an illusion in this regard. The new matter in his notes is of the kind that a well-informed discursive teacher will sometimes dictate to a class of students whom he has trained to bring up their lessons in good shape. It is not a serious contribution to the interpretation of Juvenal.

The seventh part of the "Great English Dictionary."

Part VII. of the great English Dictionary of the Philological Society (Macmillan) extends from Consignificant to Crouching, and contains 5414 main words, 936 combinations, and 1190 subordinate words and forms. Twenty-five per cent of the words are marked as either obsolete or incompletely naturalized. We quote an interesting prefatory note on the word Cross: "The influence of historical events on the fortunes of a word finds a remarkable exemplification in the case of Cross. What Roman in prescience of the ignominious associations that attached to its Latin original *crux*, and the expression, '*I in crucem!*' could have conceived that a time would come when Cross would be one of the great dictionary words of a far greater language than his own; that besides embracing senses so distinct as the instrument of crucifixion, a decoration of an order, a piece of money, an intermixture of breeds, not to mention thirty other applications, the word would also be an adjective, a verb, an adverb, and a preposition; and in each of these capacities give rise to a multitude of compounds and derivations, of which 284 would require treatment in the Dictionary?" This instalment of the Dictionary concludes the long series of "Con"-prefixed words, and goes well into "Cr," which is "noteworthy for its numerous echoic or imitative words expressing sounds, usually of an abrupt, rough, or harsh kind, and the actions accompanied by such sounds."

French dominion in the Valley of the Mississippi.

Miss Grace King's "Jean Baptiste Le Moyne, Sieur de Bienville," in the "Makers of America" series (Dodd), is really a narrative of the establishment of the French government in the Mississippi Valley, so closely associated with this subject is Bienville's biography. Its pages, 327 in number, are very interesting, but naturally appeal more to the general reader than to the historian. They present in our own language and in a popular form what must otherwise be found in Margry's "Decouvertes et Etablissement de Français." An account of the discovery of the Mississippi is prefaced by an outline story of the Le Moyne family. Then we are introduced to the Indian tribes of the lower Mississippi region, and told of Bienville's excursion up the Red River Valley and of the many trials of this determined pioneer in the building up of a sort of Canada in southern North America. The history between 1725 and 1733 and between 1743 and 1765 is left entirely blank. Of special interest to the student are a private letter from Bienville to his brother, and a copy of his will made in 1765 and registered in Paris in 1767.

Robert Morris, the Financier of the Revolution.

Prof. William G. Sumner's "Robert Morris," in the same series as the volume just reviewed, has made a collection of such facts from his "The Financier and Finances of the Revolution" as he considers of general interest. He certainly proves himself an iconoclast; and much of his iconoclasm is timely, to say the least. Popular images of Robert Morris are broken into a thousand pieces; but the image substituted seems imperfect. The reader must go elsewhere for a satisfactory portrait of the great financier. So much attention is given to destroying, and the destroying is done with such energy, that much of the merit in Morris's work is apt to be lost sight of. This is probably due in a measure to the facts that the book is an adaptation and that it is necessarily small.

The establishment of the Anglican Church in America.

Mr. Julius H. Ward's volume on "The Life and Times of Bishop White" is one of the best thus far published in the "Makers of America" series. It is of interest to the student as well as to the general reader. The author has attempted not only to give a personal portrait, but besides to show what part the "Patriarch of the Church in America" had in the civil and religious life of the time in which he lived. As an account of the transplanting of the Anglican Church, it is brief, salient, and well written. For color and accuracy in detail, the memory and knowledge of the Bishop's relatives are largely depended upon; and materials are drawn from both original and secondary sources. There is an introduction by Bishop Potter.

BRIEFER MENTION.

Miss Martha F. Sesselberg has prepared a volume entitled "In Amazon Land" (Putnam), described as containing "adaptations from Brazilian writers, with original selections." What an "original selection" may be we know not, but we find the volume to contain a number of short Amazonian stories — "A Tale of the Great River" being the longest—some Brazilian legendary lore, and a number of amorphous fragments. No indication is given of the authorship of the "original" and other "selections."

Madison's "Journal of the Federal Convention" of 1787 — one of the two foundation works of our constitutional history — has been reprinted in a thick octavo volume of over eight hundred pages by Messrs. Albert, Scott & Co. The special feature of this reprint is a new and elaborate index, which is, we presume, to be credited to Mr. E. H. Scott, whose name appears upon the title-page as editor.

Four late volumes of the "Black and White" series (Harper), give us biographical sketches of as many American worthies, three of the number being on the death-roll of the past year. Mr. Laurence Hutton writes of Edwin Booth, Mr. John W. Chadwick of George William Curtis, Dr. Arthur Brooks of his brother, the late Bishop of Massachusetts, and Mr. Charles Dudley Warner of Washington Irving—of the works rather than of the man. In the same series we have "The Decision of the Court," by Mr. Brander Matthews, a society comedy in which the author approaches, but does not quite reach, the approved French manner.

Published under the auspices of the "Palestine Exploration Fund" (Macmillan), we have a highly interesting series of seven lectures delivered to popular audiences about a year ago. Among the lectures we note the following: "Ancient Jerusalem," by Sir Charles W. Wilson; "The Future of Palestine," by Major Conder; "The Hittites," by Dr. William Wright; "The Modern Traveller in Palestine," by Canon Dalton; and "The General Work of the Society," by Mr. Walter Besant. "The City and the Land" is the general title of the collection.

Three modern language dissertations, recently received by us, deserve a word of mention. "The Legend of the Holy Grail," by Mr. George McLean Harper, is a reprint from the publications of the Modern Language Association. Dr. Edward Miles Brown takes as his subject "The Language of the Rushworth Gloss to the Gospel of Matthew and the Mercian Dialect" (Göttingen). "An Historical Study of the e-Vowel in Accented Syllables in English" (Murphy) is the title of a thesis by Dr. Edwin W. Bowen. We may perhaps also mention in this connection an essay by Mr. Frank Chapman Sharp on "The Æsthetic Element in Morality," a booklet with the Macmillan imprint, but with very un-Macmillanlike typography.

Mr. Henry Sweet has published "A Manual of Current Shorthand" (Macmillan), "intended to supply the want of a system of writing shorter and more compact than ordinary longhand, and at the same time not less distinct and legible." Mr. Sweet's method is upon a script basis, and is worked out in two forms: "one orthographic, simply constructed, and of moderate speed, the other phonetic, in which brevity may be carried to its utmost legitimate limits." He claims that his system is "the first workable pure script shorthand that has been brought out in England." The volume is very neatly printed.

The "Vertebrate Embryology" of Dr. A. Milnes Marshall (Putnam) deals exhaustively with the embryonic development of five typical vertebrate forms — amphioxus, the frog, the chick, the rabbit, and man. The account of the latter form, in particular, is a highly satisfactory exposition of the present state of knowledge upon the subject, and will be found as useful to the physician as to the biologist. The figures are very numerous, and many of them are new. The work is handsomely printed.

Literary Notes and News.

Portugal is the latest addition to the list of foreign countries coming under the operation of the International Copyright Law.

M. Zola has been named an officer of the Legion of Honor, which distinction, doubtless less desired than election to the Academy, may perhaps serve him as a sort of consolation prize.

A hundred or more of the best known French novelists have organized themselves into a society called "Les Romanciers Français." One must have published at least four novels to be eligible for membership.

By arrangement with the French publishers, the Messrs. Scribner will publish the authorized English version of the memoirs of the late Chancellor Pasquier, edited by the Duc d'Audiffret-Pasquier, and entitled "A History of My Time."

Count Tolstoï has just finished an important work on the social question, which is being translated into English. Tolstoï says that he feels that his days are numbered, but that he hopes to finish his life work with one more novel dealing with the present condition of society.

A comprehensive programme has been arranged for the fifteenth annual congress of the International Literary and Artistic Association, to be held at Barcelona in the last week of September. Upwards of a dozen papers will be read, opening with one on translation and ending with a study of Catalan literature.

The Old South lectures for this summer have for their general subject "The Opening of the Great West." They are to be eight in number, closing September 13

with "The Story of Chicago." Mr. Edwin D. Mead, who has kept the good work going for more than ten years, is to be warmly congratulated upon its success.

"The Pall Mall Magazine" contains a table which it calls "Mudie Measure":

> "Ten lines make one page;
> Ten pages make one point;
> Two points make one chapter;
> Five chapters make one episode;
> Two episodes make one volume;
> Three volumes make one tired."

The series of the "Story of the Nations" is being translated into the Marathi and Gujaráti languages, the volumes on Egypt, Persia, and Turkey having already been published. The work has been undertaken by the tutor to H.R.H., the Prince Gaikwar of Baroda, British India, at the national expense. The companion series of "Heroes of the Nations" is now under consideration for a similar translation.

"Bulls and Blunders" is the title of a work by Mr. Marshall Brown, which is soon to be issued by Messrs. S. C. Griggs & Co. It gives examples of blunders in expression, drawn from many sources — from the writings of distinguished essayists, historians, and novelists; from the speeches of statesmen in Congress and Parliament; from the pulpit, the bar, the editorial chair; and from the sayings of the intelligent and the stupid in all ranks of life.

M. Brunetière, who has long had a large part in the direction of the "Revue des Deux Mondes," takes the place of M. Buloz for the present. M. Brunetière has been steadily bringing back the French criticism of literature to the classical standards of the age of Louis XIV.; and his pertinacity is gradually building up a school. For nearly a dozen years he has annually published one or two solid volumes, made up from his lectures at the Ecole Normale and the Sorbonne.

Beginning with 1894, an index to periodicals, on a new plan, will be published weekly in New York. Each successive issue during a quarter will recapitulate all the titles from the beginning of the quarter; at the end of the sixth, ninth, and twelfth months a special issue will recapitulate all the titles from the commencement of a year. This publication is made possible by the Mergenthaler and similar machines which cast type as a solid line. Its publisher will be Mr. J. Wellman Parks, who is at present in charge of the library exhibit of the National Department of Education in the United States Government Building at the World's Fair.

List of New Books.

[The following list, embracing 52 titles, includes all books received by The Dial *since last issue.]*

HISTORY.

Leif's House in Vineland. By Eben Norton Horsford. With Graves of the Northmen, by Cornelia Horsford. Illus. in photogravure, 4to, pp. 40. Damrell & Upham. $1.50.

Lake St. Louis, Old and New, and Cavalier de La Salle. By Desiré Girouard. Columbian edition, illus., 4to, pp. 300, uncut. Montreal: Poirier, Bessette & Co.

BIOGRAPHY.

John and Sebastian Cabot: Biographical Notice, with Documents. From the Italian of Francesco Tarducci, by Henry F. Brownson. Illus., 8vo, pp. 409. Detroit: H. F. Brownson. $3.00.

Edward the First. By Prof. T. F. Tout. 16mo, pp. 238. Macmillan & Co. 60 cts.

"Buffalo Bill": An Authentic History of the Wild West. Compiled by John M. Burke ("Arizona John"), with the authority of Gen. W. F. Cody ("Buffalo Bill"). Illus., 12mo, pp. 275. Rand, McNally & Co. $1.00.

LITERARY MISCELLANY.

Fleet Street: The Highway of Letters and Its Echoes of Famous Footsteps. By Thomas Archer, author of "Decisive Events in History." Illus., 12mo, pp. 507. A. D. F. Randolph & Co. $2.00.

Classic Myths in English Literature, Based chiefly on Bulfinch's "Age of Fable." Edited by Charles Mills Gayley. Illus., 16mo, pp. 540. Ginn & Co. $1.65.

Other Essays from the Easy Chair. By George William Curtis. With portrait, 18mo, pp. 229. Harper & Bros. $1.00.

The Work of Washington Irving. By Charles Dudley Warner. Illus., 24mo, pp. 60. Harper's "Black and White Series." 50 cts.

What One Woman Thinks: Essays of Haryot Holt Cahoon. Edited by Cynthia M. Westover. With portrait, 12mo, pp. 269. Tait, Sons & Co. $1.25.

The Pursuit of Happiness: A Book of Studies and Strowings. By Daniel G. Brinton, A.M., author of "Races and Peoples." 12mo, pp. 292. David McKay. $1.00.

Conversations on Some of the Old Poets. By James Russell Lowell. With introduction by Robert Ellis Thompson, S.T.D. 3d edition, enlarged, 12mo, pp. 294. David McKay. $1.25.

POETRY.

Later Canadian Poets. Edited by J. E. Wetherell, B.A. 16mo, pp. 187, gilt edges. Toronto: The Copp, Clark Co. $1.50.

Count Julian: A Spanish Tragedy. By Julian Sturgis. 16mo, pp. 122. Little, Brown, & Co. $1.00.

The Dread Voyage. By William Wilfred Campbell, author of "Lake Lyrics." 16mo, pp. 190. Toronto: William Briggs. $1.00.

FICTION.

The Complaining Millions of Men. By Edward Fuller. 12mo, pp. 417. Harper & Bros. $1.25.

At the Rising of the Moon: Irish Stories and Studies. By Frank Matthew. Illus., 16mo, pp. 240. Tait, Sons & Co. $1.25.

Honor. By Maud Howe. Illus., 12mo, pp. 321. Price-McGill Co. $1.00.

Pratt Portraits: Sketched in a New England Suburb. By Anna Fuller, author of "A Literary Courtship." 16mo, pp. 325. G. P. Putnam's Sons. 50 cts.

The Wise Women of Inverness, and Other Miscellanies. By William Black. New revised edition, 16mo, pp. 229. Harper & Bros. 80 cts.

NEW VOLUMES IN THE PAPER LIBRARIES.

Harper's Quarterly Series: The Aztec Treasure-House, by Thomas A. Janvier; illus., 16mo, pp. 446. 75 cts.

Harper's Franklin Square Library: The World of Chance, by W. D. Howells; 16mo, pp. 375. 60 cts.

Appletons' Town and Country Library: The Tutor's Secret, by Victor Cherbuliez; 16mo, pp. 343. 50 cts.

Lovell's Belmore Series: The Sign of the Four and A Study in Scarlet, by A. Conan Doyle; 16mo, pp. 213. 50 cts.

Longmans' Paper Library: Nada the Lily, by H. Rider Haggard; 16mo, pp. 295. 50 cts.

Arena Library Series: Unveiling a Parallel, by two women of the West; 12mo, pp. 269. 50 cts.

Bonner's Choice Series: Mynheer Joe, by St. George Rathborne; illus., 16mo, pp. 239.—The Froler Case, from the French of J. L. Jacolliot, by H. O. Cooke; illus., 16mo, pp. 226.—Guy Tresillian's Fate, by Mrs. Harriet Lewis; illus., 16mo, pp. 280. Each, 50 cts.

Rand, McNally's Globe Library: The Vyvyans, or the Mystery of the Rue Bellechasse, by Andrée Hope; 12mo, pp. 217. 25 cts.

JUVENILE.

Bethia Wray's New Name. By Amanda M. Douglas, author of "Larry." 12mo, pp. 405. Lee & Shepard. $1.50.

Endeavor Doin's down to the Corners. By Rev. J. F. Cowan, author of "The Jo-Boat Boys." Illus., 16mo, pp. 387. D. Lothrop Co. $1.50.

TRAVEL AND ADVENTURE.

In the Wake of Columbus: Adventures of the Special Commissioner sent by the World's Columbian Exposition to the West Indies. By Frederick A. Ober, author of "Travels in Mexico." Illus., 8vo, pp. 520, gilt top, uncut edges. D. Lothrop Co.

The Wilderness Hunter: An Account of the Big Game of the United States. By Theodore Roosevelt, author of "Hunting Trips of a Ranchman." Illus., 8vo, pp. 472. G. P. Putnam's Sons. $3.50.

Camp-Fires of a Naturalist: The Story of 14 Expeditions after North American Mammals. By Clarence E. Edwards. Illus., 12mo, pp. 304. D. Appleton & Co. $1.50.

In Amazon Land: Adaptations from Brazilian Writers, with Original Selections. By Martha F. Sesselberg. Illus., 8vo, pp. 100, gilt top. G. P. Putnam's Sons. $1.50.

A Week at the Fair. By Mrs. Potter Palmer, The Countess of Aberdeen, and many others. Illus., 8vo, pp. 250. Rand, McNally & Co. $1.00.

Americans in Europe. By one of them. 16mo, pp. 241. Tait, Sons & Co. $1.00.

Seventy Years on the Frontier: Alexander Major's Memoirs. Edited by Col. Prentiss Ingraham, with preface by "Buffalo Bill." Illus., 8vo, pp. 325. Rand, McNally & Co. Paper, 50 cts.

POLITICAL HISTORY.

Journal of the Federal Conventions Kept by James Madison. Edited by E. H. Scott. Special edition, large 8vo, pp. 805, gilt top. Albert, Scott & Co. $5.00, *net.*

SOCIAL STUDIES.

The Housing of the Poor in American Cities. By Marcus T. Reynolds, Ph.B. 8vo, pp. 132. American Economic Association. $1.00.

The Literature of Philanthropy. Edited by Frances A. Goodale. 18mo, pp. 210. Harper's "Distaff Series." $1.00.

Railways of Europe and America; or, Government Ownership. By Mrs. Marion Todd, author of "Pizarro and John Sherman." 12mo, pp. 293. Arena Library Series. 50 cts.

EDUCATION.

Report of the Commissioner of Education for 1889-90. In 2 vols., 8vo. Government Printing Office.

BOOKS FOR SCHOOL AND COLLEGE.

School History of the United States. By William Swinton. Illus., 12mo, pp. 400. Am. Book Co. 90 cts.

Exercises in Greek Prose Composition, Based on the Anabasis, I-IV. By William R. Harper, Ph.D., and Clarence F. Castle, Ph.D. 16mo, pp. 127. Am. Book Co. 75 cts.

Determinants: An Introduction to the Study. By G. A. Miller, A.M. 18mo, pp. 110. D. Van Nostrand Co. 50 cts.

English Classics for Schools: The American Scholar, etc., by R. W. Emerson; 16mo, pp. 110. — Sohrab and Rustum, by Matthew Arnold; 16mo, pp. 44. Am. Book Co. Each, 20 cts.

RELIGION AND THEOLOGY.

The Bible and Its Theology, as Popularly Taught. By G. Vance Smith, B.A. 12mo, pp. 371, uncut. Macmillan & Co. $1.75.

Sermons of Religion and Life. By Henry Doty Maxson. Edited by James Vila Blake, with biographical sketch by Henry M. Simmons. 12mo, pp. 334. C. H. Kerr & Co. $1.00.

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